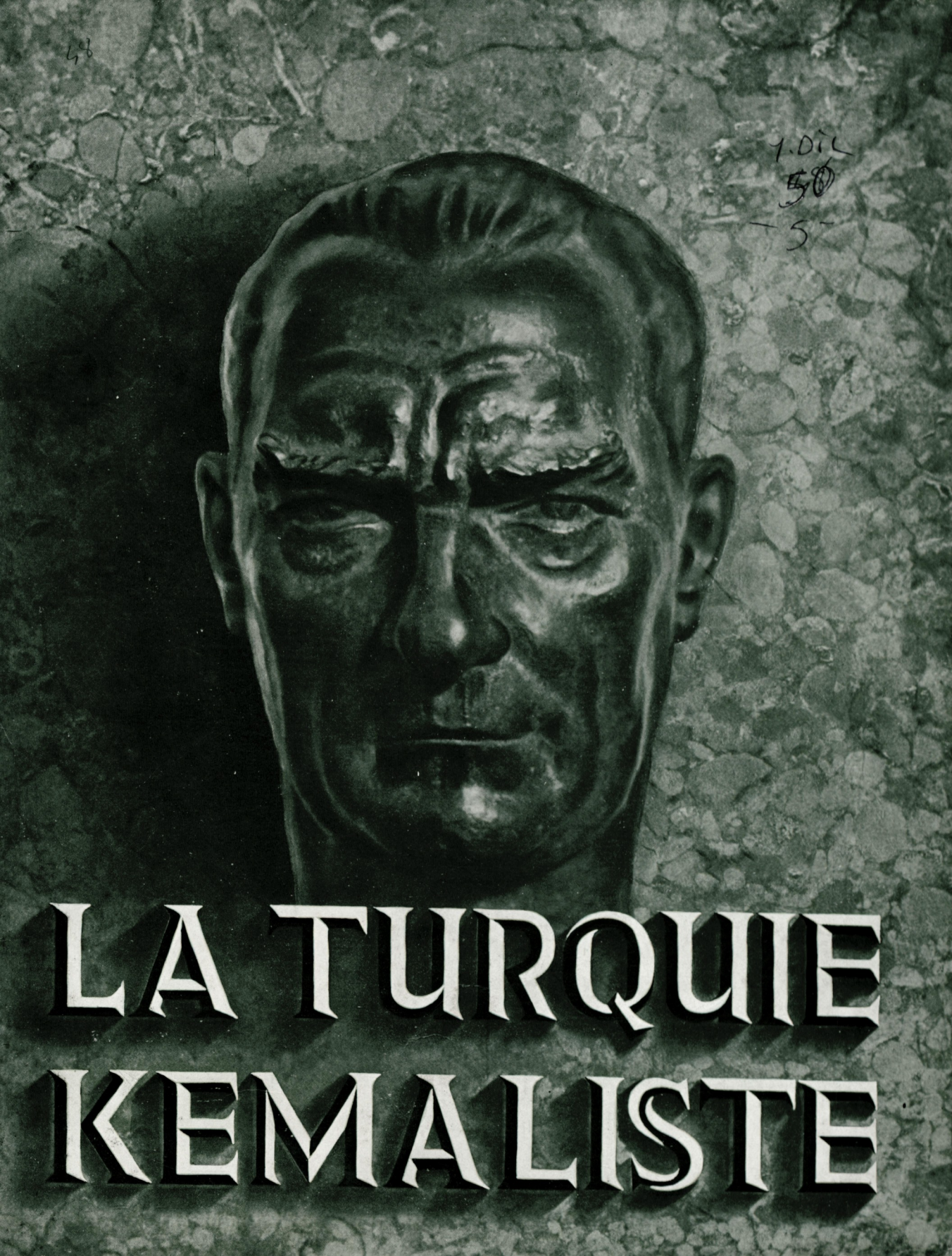

LA TURQUIE KEMALISTE

Tarafından verilmiştir.
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LA TURQUIE KEMALISTE

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Faience turque du XVI e siècle.

Turkish faience of the 16 th century

Continuation

Nedim Veysel İLKİN
(Directeur Général de la Presse)

La Turquie Kemaliste, revue si appréciée et recherchée jadis par ses lecteurs, avait provisoirement cessé de paraître par suite des multiples difficultés causées par la nouvelle guerre mondiale dont notre pays, bien qu'épargné par ses répercussions immédiates, n'en a pas moins ressenti le choc. Toutefois, son absence n'a pas tardé à se faire remarquer dans le monde de ses habitués et de ses amis, qui l'entouraient de leur chaleureuse estime. Aussi, le Département de la Presse fut-il, bien souvent, l'objet, parfois même de pays très lointains, de demandes de renseignements sur l'éventualité de sa réapparition, signes heureux dont nous devions tenir compte. La guerre, en effet, était terminée; mais hélas, laissant derrière elle un monde fatigué, meurtri et ravagé; des conséquences inéluctables et des répercussions imprévisibles qui devaient continuer à peser lourdement sur le destin des peuples et sur l'existence des individus. Plus de deux années passèrent depuis que l'ordre de cesser le feu fut donné dans l'Europe tourmentée et déchirée. Plus de deux années passèrent après le jour "J„ où les peuples endeuillés du monde assistèrent avec un mélange de tristesse, de mélancolie et de joie au lever du soleil, comme des rescapés après le naufrage de leur barque sur les récifs. Mais, éprouvés et aguerris par les événements des deux grandes tourmentes, ils crurent, sinon avec enthousiasme, du moins avec optimisme, pouvoir reprendre souffle et voir renaître encore leur espoir dans la vie. Ces années passèrent pleines de déceptions pour les uns et de désespoir pour les autres.

Toutefois, bien que l'existence physique et la structure économique des peuples n'aient pu échapper à la pression des événements et à leurs conséquences inévitablement graves, l'homme, intellectuel et créateur, n'a pas voulu se résigner à l'abandon de ses traditions et de ses libertés. Son domaine social et son patrimoine intellectuel solidement établis lui permettent encore de déployer des efforts fructueux pour découvrir un nouvel horizon plein de l'antique lumière et la possibilité d'une vie régénérée et assainie. C'est ainsi que les peuples de bonne volonté, indépendamment de leurs difficultés sociales et économiques, et en dépit de leur souffrance morale et de leur préoccupation nationale, commencent à s'engager avec courage dans la voie de la compréhension mutuelle et du rapprochement international.

Les demandes de renseignements sur l'activité culturelle se succèdent. Des conférences, des congrès internationaux se réunissent, ayant pour objet le patrimoine commun des nations. Des festivals, des foires, des expositions sont organisés un peu partout. Des livres, des revues commencent à foisonner comme jadis. Ces sont les signes précurseurs des mouvements de l'esprit humain, qui se dessinent et se forment.

Aussi, malgré toute sorte de vicissitudes et l'incertitude que présente cette malheureuse période d'après guerre, "la Turquie Kemaliste„ qui doit son nom à l'esprit constructif d'un peuple régénéré et au grand Atatürk ne pouvait pas demeurer indifférente à ce mouvement qui se dessine encore avec hésitation, avouons-le, et désire apporter sa contribution au monde qui est sur le point de naître.

C'est dans ces conditions que "la Turquie Kemaliste„ retrouvera ses anciens lecteurs, ses vieux et fidèles amis.

En s'acquittant de cette tâche difficile, "La Turquie Kemaliste„, précisons-le encore à cette nouvelle occasion, suivra le bel exemple que lui offre sa longue tradition. Elle sera au service de la vérité.

Storks in Ankara

Nüzhet BABA
(Press Attaché, Washington)

Long ago, in my college days, I was a member af the Society for the Protection of Animals. Though I am not a naturalist, the storks aroused my old interests this year and showed me again what an arresting and wise tribe of summer visitors we entertain in Ankara.

One can best observe the storks from a house in the old town, where the streets are narrow and the dwellings built close together. These houses for the most part are made of wood, red-tiled and rather spacious within.

It is into this part of Ankara that the storks begin coming, in paris, as soon as the scent of spring fills the air and nature begins to stir. In this old town of Ankara, built on the hillside, on top of which stands the old Galatian fort, still almost intact; most houses have courtyards as entrances and frequently have back gardens, which during the centuries have become picturesque little arbours with vines climbing on their walls. In some of the larger of these gardens fruit trees and there are to be found such household and medicimal plants in cobich the ancients believed, and the moderns, too, have rediscovered to be good to have around the house.

Into this old town; which the Phrygians founded as far back as the VII th century Before chriot and called Ancyra or Ancrea, the storks must have been just as much the seasonal visitors as they are to-day. The most steadfast and conservative of the plumed tribe, the storks confine their activity within the limits of old Ankara. Here, in this old town, they build permanent summer houses on old chimney-tops, roof-tops, and mid-way up the tall aspen poplars, the leaves of which wave gracefully in the slightest breeze. These birds are sometimes so bold that they build their palatial "bird's eye-view„ residences on the top of old historic columns or uncared for minarets. The nest standing atop of the Augustine Column in the centre of the town, opposite the Central office of the Governor General of the Prooince is a good example of the audacity of a pair of the summer residents of Ankara. And who knows but that this stork and his mate may not be the head of the tribe which come this way year after year.

Local residents of long standing have much of great interest to say on the habits of storks. The best of authorities give the opinion, based on long years of observation, that the same pair comes to occupy the same nest year after year and

Méditation dans la cour d'une mosquée

Meditation in the courtyard of a mosque.

sometimes a small local encounter ensues between this pair and newcoming pairs who attempt to trespass on their premises.

Strictly monogamous, storks choose their mates for life and once having chosen a mate no stork will ever pay amorous attentions to another. It is generally believed, probably without exaggeration, that when death takes away the wife or the husband in the monogamous partnership, the widow or the widower by the Stork Code remains a solitary traveller throughout the remainder of life. And if by any erroneous step, this solitary one goes off the strait and narrow path, a tribal court passes the harshest judgement of capital punishment on the accused and execution follows by a mass attack of wings and beaks in mid-air.

Every summer, from the earliest arrival of the mature birds until the young fledgelings took to wing, the writer has the daily pleasure of watching several paris of storks attending to home duties and to the rearing of their families. Unaccountable as it may seem, from one of the four nests on the surrounding roofs, a young fledgeling stork was thrown out by its parents and left to perish. Perhaps this goes to prove that old residents spoke the truth when they told me that storks leave an even number of young ones to survive and throw the odd one out. Another reason may be the ideal of one male to one mate and the assurance of the principle of monogamy.

In no phase of their lives are storks harmful to man. Even the cat, so often spoken of as a useful animal, can be

harmful to man, in that many a cat kills, either for food or sport, small song birds, which are so valuable in propagation and development of plant and flower life. Storks, however, are really harmless; they are even useful by depleting the ponds and swamps of frogs, snakes, mice and other pests.

In one story about Nasreddin Hoca he is reported to have said that he would like to shorten the legs and cut off a large part of the stork's beak to make it look graceful. I, on the contrary, find in the stork that type of peculiar beauty of contour which is suggestive of sagacity and industry. And certainly these birds are both wise in their habits and industrious in their business. From the way they repair their residences each year when they return to us in the spring until they have hatched their young and then trained them at first to fly and later in the subtle art of hunting their crafty prey in the swamps and muddy streams, they are master artisans in instruction and in industry.

It has been said that storks are vindictive towards those who trouble their tranquil and harmless existence. It is even claimed that if anyone spoils their nests they are bound by Stork Law to take revenge. But who can blame them for fighting for as great a cause as the defence of the home?

The peaceful and quiet existence of the storks; quiet except for the subdued chatter-clatter of beaks, especially during the nights; is occasionally disturbed by petty quarrels among themselves, but sometimes by big battles in which large forces go off to the fighting line. There exist few reliable records of these occasional battles; but the great pitched battle which took place at the time of the Italian Invasion of Ethiopia, between the main bulk of the Stork Army of the Near East and the Vultures is worthy of record here. The Vulture panzer divisions, cunning as they are, chose the time well when a great many of the female Stork Amazons were sitting on their eggs. The battle took place over the plains of Kemal Paşa, near the old Turkish capital of Bursa, under the shadow of Uludağ; the Mount Olympos of the ancient Greeks.

It began by a small local encounter, but soon assumed larger proportions and reinforcements on both sides began pouring into the aerial battle front. Urgent messages must obviously have been dispatched by means of the strongest wingers among the storks to all stork colonies throughout Turkey, of the enemy's sudden and unprovoked assault on the peaceful stork tribe in that area. So unanimous was the response to the call that within three days of the joining of the aerial battle there was left not a single stork except the sick; they all gladly left their homes and threw themselves into the struggle. Against this aggression by the Vultures from places as far away as the Syrian border, from Adana and Ankara, and indeed every part of Turkey, storks, by whole companies and battalions, flocked to the scene of battle over hill and country-side, over plains and mountain peaks.

It was after the arrival of the full forces on both sides that the Vulture and Stork divisions really got to grips in a life or death struggle. Eye-witnesses attest that they have nothing to learn from us in so far as the ferocity of the encounter is concerned.

This pitched battle lasted nearly 10 days and ended in a sweeping victory for the storks, who had fought with

Les cigognes sont aussi les amies des enfants

Storks are also the children's friends

Les premiers essais de vol

The first steps in flying

vindictive determination to annihilate the enemy. The cleaning up of the Vulture bands left here and there took another ten days, and inside a month the Stork Army, with no mean losses among the ranks of their "shock troops„ began returning to their abodes in the towns and homesteads of Anatolia. Many half-broken wings and legs and shattered beaks were then and are even to this day to be seen among our summer storks visitors But the battle was fought in the Great Cause of self-defence, high-up over the skies, with thousands of beaks and pairs of wings going at each other, heedless of wounds or death. Yet the prize of victory for independence and of freedom of the space in which there is living-space for everyone, was well worth the sacrifice. Our storks can now return to Ankara and other parts of Turkey each spring and retire in the ensuing winter to their African abodes, returning again next Spring, much to the joy of the admiring town-resident, or the rural dweller. We like to see these storks and admire them, not merely for their subtle ways and careful and unique system of living together but also for their intelligent, industrious and peaceful outlook on life. There is nothing more fascinating than a row of storks standing along a river bank on a moonlight night, in full contemplation of the silence of the swamps, broken only by the subdued croaking of a chorus of frogs, or the occasional splash of water as one or more of these persistent inhabitants of muddy streams and marshes plunges for safety. There is nothing so silently eloquent as the look in the eyes of a stork as he gazes dreamily at the moon on a warm summer night, when even the tall grass is too lazy too stir. His abstraction makes one wonder if he is pondering over the beauty of his one and only mate or indulging in recollections of glorious fights, and or record flights or even possibly philosophizing on the universe.

STORKS IN THE MOONLIGHT

Spell-bound by the beauty of the moonlight,
Deep in their reverie, a line of storks
Are quiescently waiting on the edge of the water.
To-night the sky is like an ethereal lake,
Spangled with fire-flies instead of stars.
Why does no-one ever fish in these celestial waters?
What unknown birds prey upon these luminous insects?
Spell-bound by the beauty of the moonlight,
The storks are musing on this mystery.

Ahmed Haşim
(1885 - 1933)

Les cigognes migratrices ont un faible pour la colonne historique de Justinien

The migratory storks somehow prefer to build their nest on top of the historical Justinian's Column

Voices from the leaves of an old book

Mesud CEMİL
(Director of the Music Broadcasts Department of Radio - Ankara)

Music has proved, in the past cultural relations between East and West, the element most difficult to exchange. Except for the classical Vienmese «Türkenoper» of Mozart and Beethoven, it was not until the second half of the nineteenth century, when the progress of railway and steamship had vastly increased the speed and ease of travel, that Europe developed an interest in musical systems based on technical principles and expressing a world of feeling and thought, different from her own. We know an important portion of the musicological researches which then begin to be devoted to the Islamic world, the Near East and especially to the Turkish civilization. It must, however, be admitted that this literary activity, to which, since 1900 some Turkish writers have also contributed, is still lacking in a fresh critical stimulus which might reveal its weak and strong sides and speed up its development.

But now the magic box of the twentieth century, the radio, enables all men to hear the voices of one another and provides a means of spreading knowledge of the music of one cultural group among others much more efficient and rapid than any the old musicologists could dream of. This constant comparison between the various musical arts is as yet in the stage when frictions take place, contrasts are noted, and likes and dislikes proclaimed.

If in some centres a further stage is reached, characterized by the overcoming of all disharmonies and the formation of «colloidal» syntheses, then the picture will change and a new musical art will emerge.

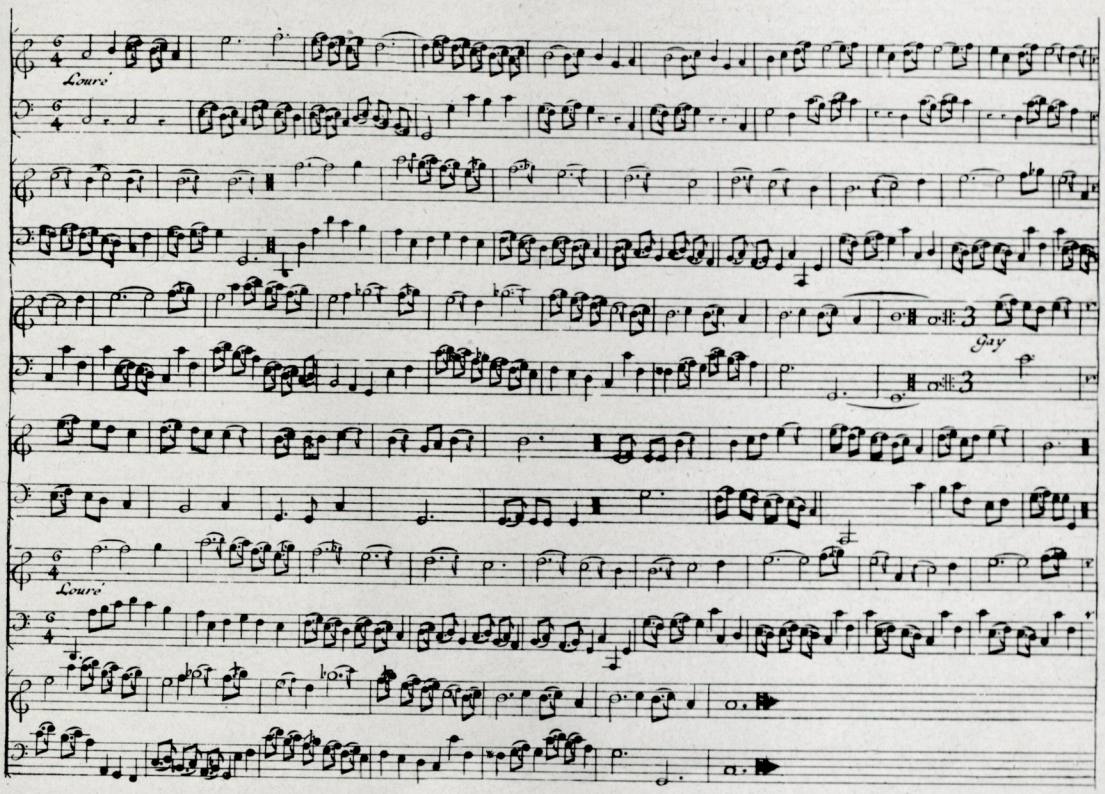
No people believes more fervently in the advent of such a new art than the Turks, who live on the continental bridge linking East to West. They have already begun to give to the world, through their five composers, the models of the new Turkish music, as for example Adnan Saygun's oratorio «Yunus Emre», which was performed recently in Paris, and Ulvi Cemal Erkin's symphony, the first auditions of which took place at the Musical Festival in Prague.

Now, from what source is the particular Turkish flavour derived which our new composers impart to their symphonies, sonatas and oratorios otherwise cast in entirely European molds? Doubtless this is nothing but the centuries old Turkish musical culture which has, according to the varying times and places, given rise to a rich variety of genera and to many a fine composition

I feel sure that Westerners are eager to learn more about this, as yet little known, source of inspiration, which is ersponsible for some of the most recent musical productions of the twentieth century, for many Europeans and Americans have applied to the Radio, the Conservatory and myself for information on Turkish music.

I have accordingly decided to do my best to satisfy this curiosity, as far as word and script permit, by a series of articles on Turkish music that will appear at irregular intervals in the pages of «La Turquie Kémaliste».

Unfortunately for us, the earlier Turkish compositions used to be transmitted from master to pupil by oral methods only, as was the case in the West before the invention of musical notation, which came to be used in Europe in the course of the tenth century. In Turkey this European notation did not spread before the beginning of the nineteenth century and was first used in a fragmentary and faulty way. However,



Here the notes on the upper set of lines alone represent the original melody. At first sight one is apt to get an impression of C major, but we may confidently state that this is nothing but a particular mode of the mon-tempered systems which the Turks called «Rast». But it is difficult to see why the writer of the notes has sometimes used the 6/4 instead of the 3/4 meter. True the Turks use rhythmic forms of 6 beats, but it would seem more natural for a European to sense this as a meter, especially in the above example.

This instrument which, judging from its shape, we might call a tympanon, from the fact that it is played with the fingers, M. de Ferriol calls a canon (or «Kanun» as it is called in Turkish). This instrument was destined to become the ancestor, in the west, of the Clavicembalo; in the Turkish and Arabian world it gave birth to a more elaborate instrument furnished with keys like a harp but, as may be seen in the engraving, played on the knees. But, it may be asked, how could the Dutch painter Van Mour procure these models from among the Turkish women, who, 250 years ago, lived in strict seclusion? One may well suppose that these were christian girls disguised as Mohammedans.

earlier attemps at notation had been made in the course of the seventeenth century by Osman Dede Kutbünnayi, a sheih of the Mevlevi Order of Dervishes, and some years later by the Roumanian Prince Demetrius Kantemir, who is well known for his elaborate researches on Turkish literature and music, for a book on the theory of Turkish music, and for several musical compositions. Both these methods were based on the Arab script proceeding from right to left, and were hardly ever used by anyone except their inventors. They were utilized in noting but a limited repertory and the oral method kept its sway unchallenged.

I propose to deal with Sheih Osman's and Prince Kantemir's notations on another occasion.

Here I will content myself with mentioning the first Turkish composition to be noted according to the European system. This happened towards 1700, a time when the aforesaid two musicians had attained the full maturity of their talent.(*)

M. de Ferriol, who was French Ambassador in Istanbul in the years 1707-8, devoted to his observations among the Turkish court and upper classes a book which contains, among many engravings, a page of music notes folded in four (Fig. 1)

Mahmut Ragıp Gazimihal also mentions that document in his book about the historical relations of Europeans and Turks (*). I believe it to be the very first Turkish composition noted by a European with modern European notes.

There is no indication as to the person who wrote the notes, so that we may suppose him to have been the French Ambassador himself, or some friend of his.

We notice in it the use of the French key of G (**) figuring on the first line, and the presence of a contrapuntal on a fresh set of lines marked with a key of F. In this, imitation plays a foremost part.

Now, as there is no doubt about the fact that the Turks never deviated from the monodic style in that kind of music, we may rest assured that this part was added either by the author or the person who wrote the main melody. The document may accordingly be considered as the first European attempt at a polyphonic treatment of a Turkish melody.

The engravings illustrating M. de Ferriol's book were drawn by the Dutch painter Van Mour. In the preface we find it expressly stated that they represent not imaginary but real scenes, which point, apart from some figures among the moving dervishe,s s confirm edespecially by the fixed details. The windows, columns, arches and candles of the building, which was repaired several times since 1700 and is now in a ruinous state, as as well as the instruments called «mutrıb» specially reserved for the musical «ney» playing dervishes, and the whole site makes a very real impression.

As to the character of the main melody it bears, at first sight, no direct resemblance whatever either to the so called Beste-i-Kadim of the Mevlevis, which are old cultic melodies by anonymors authors, or to the cultic melody of Kul Mehmed, also known as one of the oldest in existence.

However, when we think of the changes which the compositions just mentioned must have undergone during the three hundree years period of oral transmission through which they have come down to us, it must be admitted that the problem of their exact relationship to the composition transcribed in European notation is not easy to solve,

But I venture to add that the results to be expected from such an attempt will amply repay the effort.

(*) My best thanks are due to Bay Danyel Bediz, a professor at the Geography Faculty of the Ankara University, for affording me the opportunity to do so.

(*) Mahmud Ragıp Gazimihal. Türkiye-Avrupa musiki münasebetleri 1600-1875, Istanbul, Nümune matbaası, 1939, Page, 46.

(**) The effect of this key limits itself to lifting the notes by two octaves with respect to the key of F.

M. de Ferriol gives this engraving as representing a Turkish woman playing on a «çögür». He adds that the Turks used to give much room to music in their social life. But what makes this engraving particularly interesting for us is the fact that it proves that this instrument resembling a long handled lute, the different forms of which we knew to be since the oldest times in wide use among the popular troubadours of Anatolia, was also used among the upper classes of the capital.

LES FOUILLES d'ATMEYDANI

Dr. A. M. SCHNEİDER

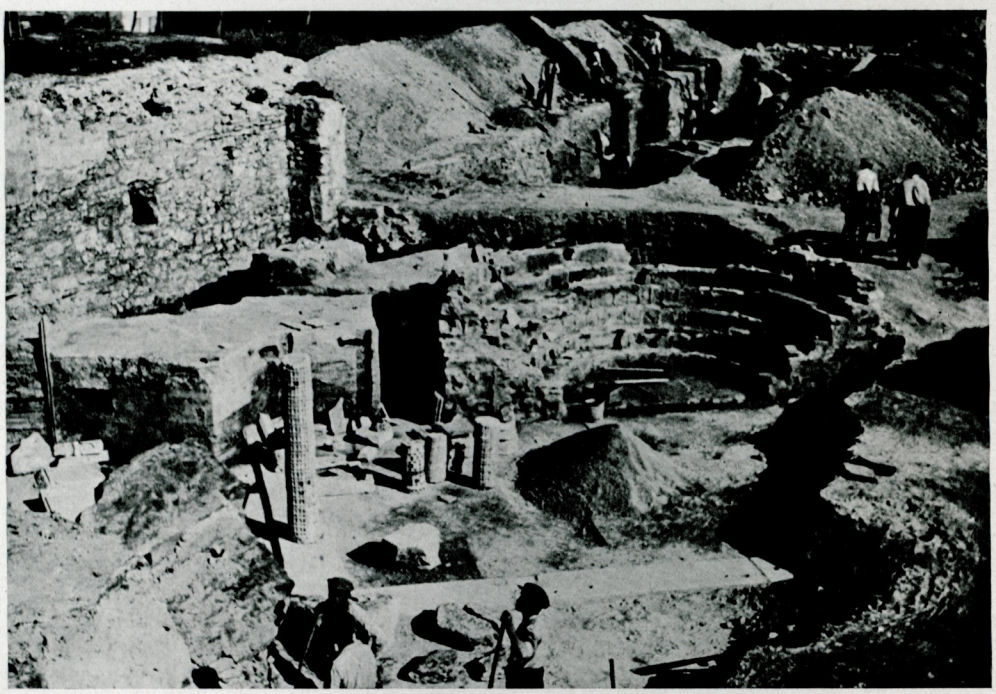
Les fouilles entreprises au cours de l'été de 1942 sur l'emplacement de la prison démolie en 1939 ont donné de nombreux et bons résultats, aussi précieux pour l'histoire de l'art que pour la topographie de Byzance, sur laquelle nous tossédons des renseignements insuffisants par rapport à Rome et à Athènes. Car les afflux multiséculaires de populations les tremblements de terre et les incendies toujours renouvelés ont profondément modifié la forme de la grande cité.

Les fouilles entraînent des frais élevés, et d'autre part les constructions rendent très difficile l'exploration de grandes étendues d'un seul tenant. C'est par une faveur spéciale du sort que des fouilles ont pu être operées, avec l'autorisation du gouvernement turc et l'appui bienveillant des autorités locales, dans l'espace mis à nu grâce à la démolition de la prison.

La première découverte a été celle des fondements ouest de l'Hippodrome, situé au bas du monticule, il n'existe aucune construction sur un fragment de 50 mètres du terrain vers l'ouest, et qui faisait office de jardin ou de potager. Puis, digne d'attention, on a mis au jour un édifice hexagonal, que sa décoration et particulièrement ses peintures murales permettent d'identifier avec certitude comme étant la fameuse église Sainte-Euphémie, proche l'Hippodrome. Cette église a de tout temps été connue des historiens Byzantins. La jeune vierge qui portait le nom d'Euphémie, native de Kadıköy, fut martyrisée en 309 par ordre du procurateur romain Priscus. Une grande église fut édifiée à la fin du IV ème siècle sur le lieu où la sépulture de la sainte avait été découverte, et qui se situait sur un tertre, entre Kadıköy et Haydarpaşa. C'est là que se tint le fameux concile de 431. Lors du siège de Kadıköy par les Perses, en 610, le cercueil de la sainte fut transportée en l'église voisine de l'Hippodrome. Ses restes y demeurèrent jusqu'à la conquète d'Istanbul par Fatih, attirant d'innombrables pélerins venus de Russie et de l'Est. Après la prise d'Istanbul, le cercueil de Sainte-Euphémie fut déposé au patriarcat grec, où il se trouve encore.

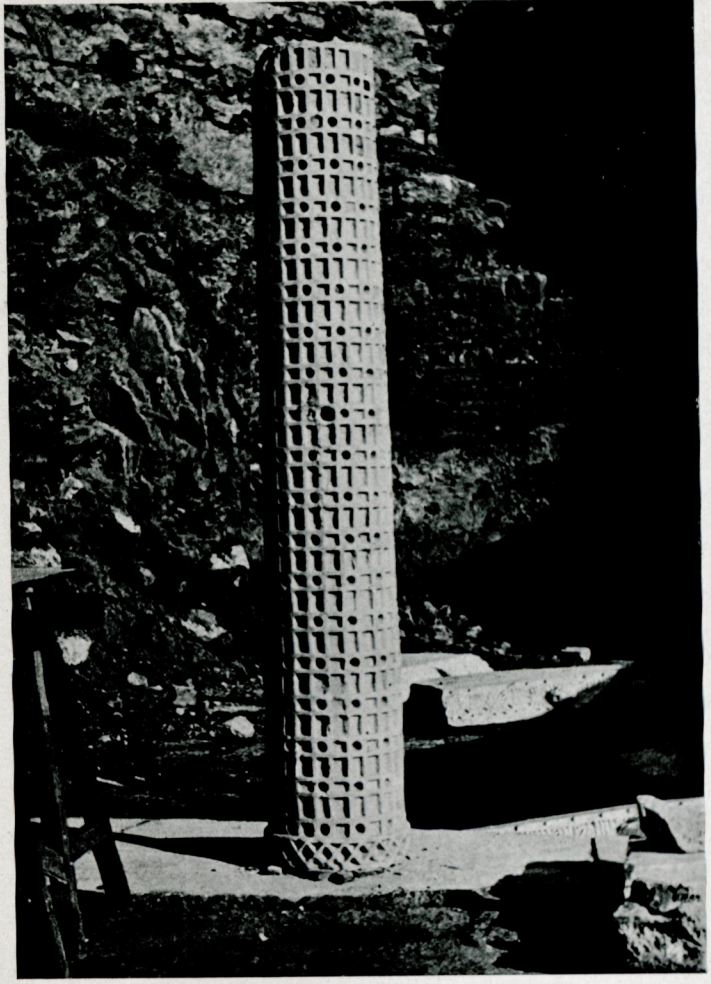
Abstraction faite de l'intérêt que présente ce monument construit au milieu du V éme siècle-échantillon trés remarquable du schéma central fort en vogue à Istanbul-les peintures murales qui évoquent les tourments subis par la sainte tels que les décrit son hagiographe, offrent par elles-mêmes une valeur considérable pour l'histoire de l'art. Ces peintures forment 14 panneaux distincts, munis en partie d'abondantes inscriptions. Ils datent des IX ème et X ème siècles et constituent- pour peu qu'on ne tienne compte de certaines mosaïques-les plus anciennes peintures byzantines découvertes en Orient. Tous en sont brillants et vifs; quant à la composition, elle est "populaire„ et vise à l'effet, qu'elle obtient. Nous avons encore mis au jour de nombreuses pièces d'architecture, notamment des colonnes et des plaques agrémentées de marbres de couleur: autant d'échantillons des arts manuels des années 900.

Devant l'église se trouve un grand vestibule à colonnade en demi-cercle, datant de l'empereur Théodose (env. de 440) et que mentionne d'ailleurs le Guide officiel d'Istanbul. A l'est de l'église, et tout contigus, ont été découverts les murs d'un autre édifice. Mais on a renoncé à l'explorer. A en juger par les indications des documents anciens, l'on pourrait y rechercher le palais d'Antiochus, voisin de l'église Sainte-Euphémie.



Le choeur du Martyrion de Sainte - Euphémie et les fouilles qui se poursuivent du côté de la mosquée d' Ahmet

Choir of the Martyrion of St. Euphemia and Excavations on the side of the Mosque of Sultan Ahmet.

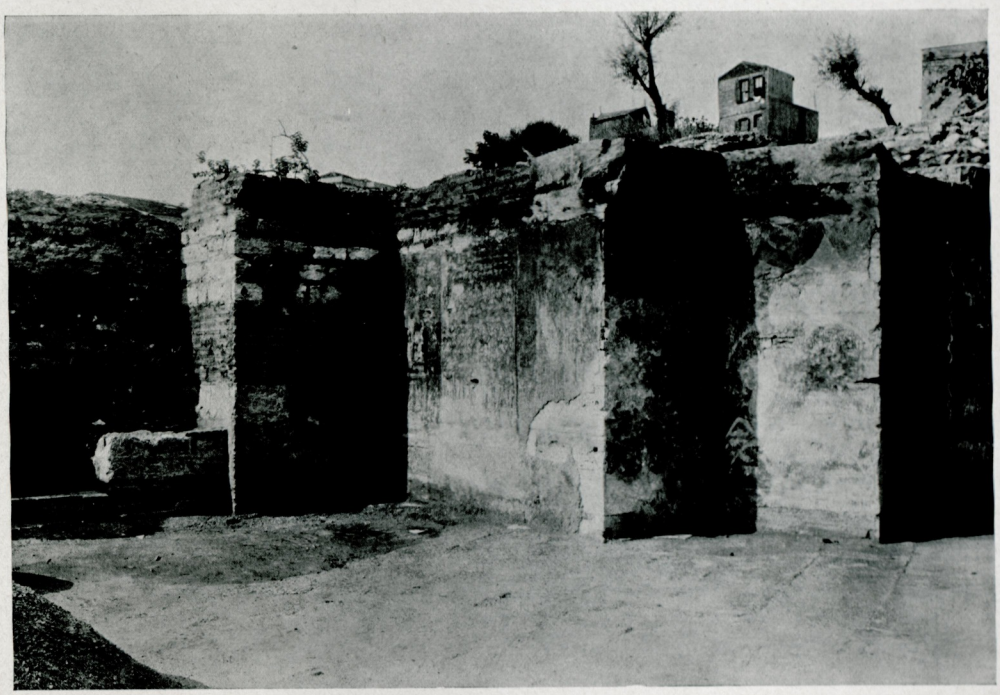


La colonne auprès du Martyrion

The column near the Martyrion

Angle sud-ouest du Martyrion

South-West Corner of the Martyrion

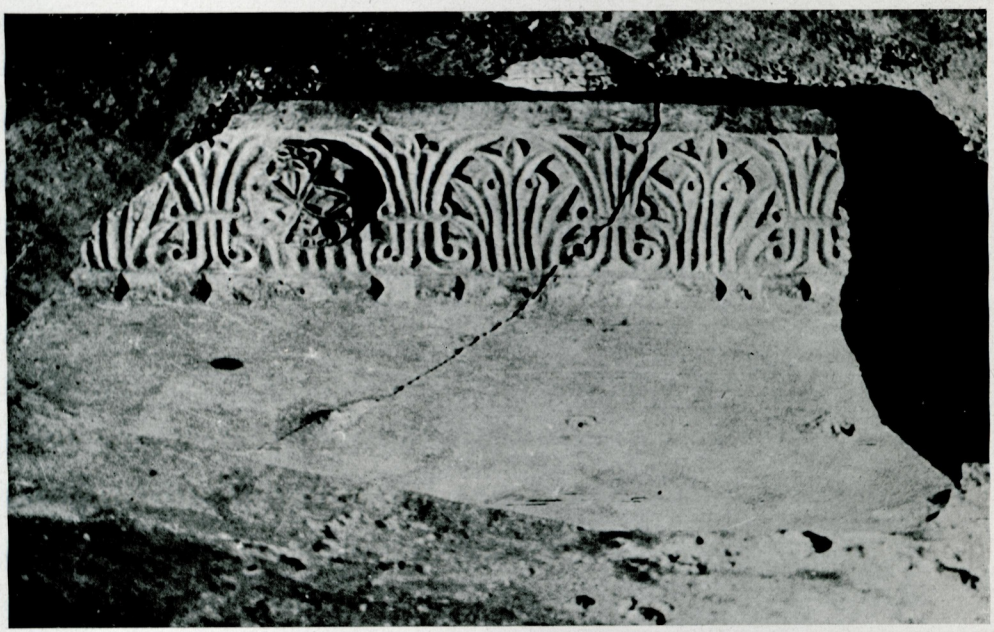


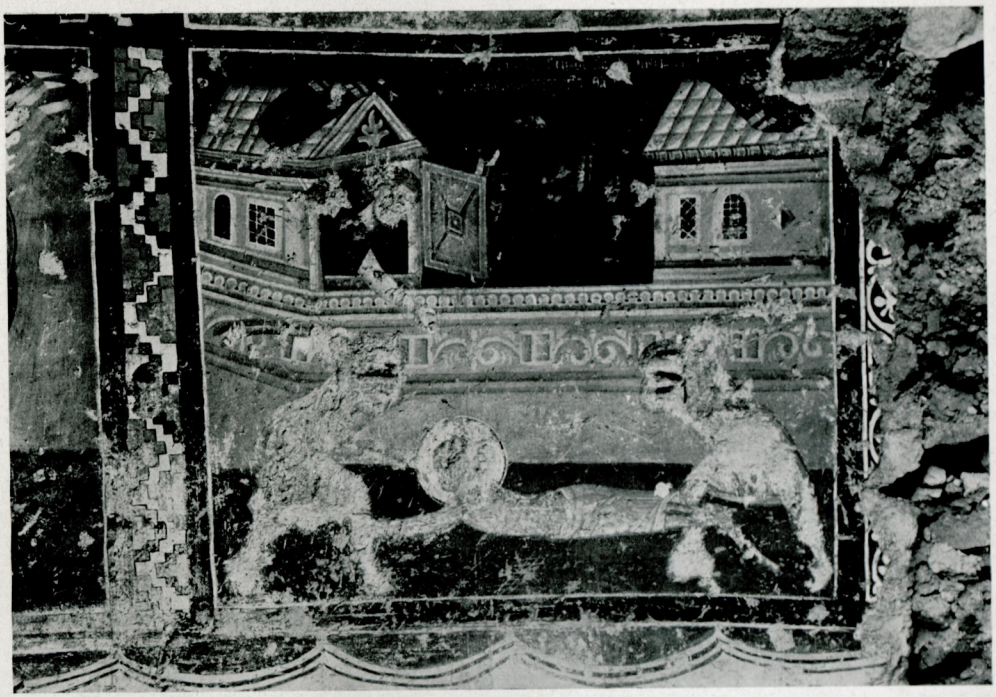
Lieu ou se tenaient les prêtres

Sitting room of the Priests

Ornements de l'autel

Ornaments of the Altar





La Fustigation de Sainte-Euphémie

The Flogging of St. Euphemia

Sainte-Euphémie devant les Juges

St. Euphemia before the Judges

Pan de mur découvert au cours des fouilles

Remain of Wall discovered in the course of excavations

Tête du Christ

Head of Christ

ERRATUM:

On page 17, column 1 last line, and column 2 line 3, please read «tawing» for «tanning».

Old Turkish Leathers

By Prof. Dr. O. GERNGROSS
(of the Technical Faculty of the University)
and
Docent Dr. Cahit ÖNCÜ
(of the Agricultural High School of Ankara.)

The part which a country plays in the world, has always been closely connected with its technical development. As regards tanning, therefore, it is not surprising that Turkey, during the period of her greatest power and expansion, was considered to hold the first place in the leather industry of the world. The great campaigns of the Ottoman armies would not have been possible without the organisation (proved by documentary evidence) of raw hide valuation, raw-hide seizure and raw-hide manufacturing of that period, an organisation which could serve as a model even today. Turkish leathers were as well known as Turkish rugs.

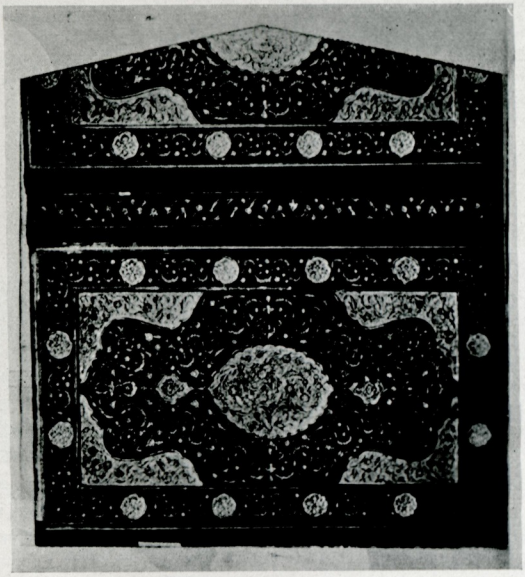
Lady Montague, the wife of Mr. Wortley, the British Ambassador to the Ottoman Court, who stayed at Constantinople from 1717 to 1718, tells us, in her letters, about the library of Prince Eugene, whom she visited in Vienna in 1717, on her way to Constantinople. From her diary, one of the most interesting and charming books ever written by a foreigner on Turkey, we quote the following: «The books are luxuriuously bound in Turkish leather. Two famous bookbinders were called from France to do the work.» In England up to the present day saffian leather is called «Turkish leather.»

The process of tanning is an invention of the Orient. The deposits of alum found in Anatolia led to the export of this substance to the western countries, after those had acquired the knowledge of tanning and fur-currying. It is theeefoee easy to comprehend the apparent connection between the Turkish word «kürk» for fur and the German word «Kürschner» for furrier. Many important terms in tanning are evidently derived from the Turkish Language. Thus for example the term «shagreen», which has been proved to be derived from the Turkish word «sâğri», the rump or croup of an animal. There are still plenty of other linguistic evidences which show that the high art of tanning has come from the Orient to the Occident.

We find the most obvious proofs of the high standard of the old Turkish leather industry in the museums of Istanbul. The wide variety of uses for leather is represented there by specimens which may be considered as the highest in perfection even to-day.

Let us first look at the book-bindings, a rich collection of which we find in the (Türk ve Islam eserleri) Museum at Istanbul. (Fig. 1 and 2): On a ground of light cherry-colored kid leather (Sahtian) there rise embossed gilded patterns. Although the decoration is very rich, a noble and even discrete effect is achieved.

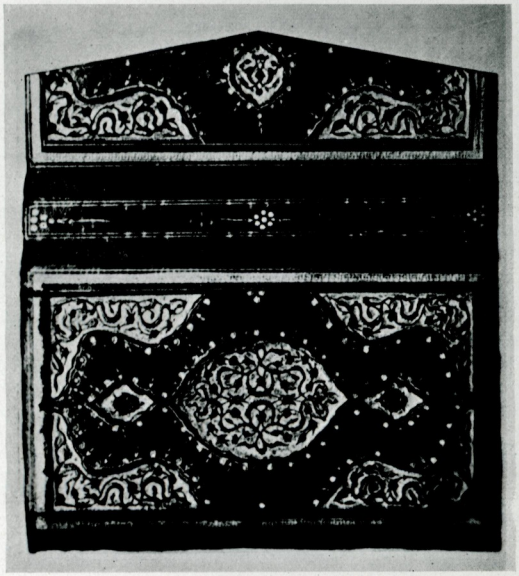
Fig. 1.



The inside of the cover of a Koran, Istanbul, XVII th century. (Evkaf Museum, Istanbul.)

Intérieur de la reliure d'un Coran. Istanbul XVII e siècle (Musée d'Evkaf. Istanbul.)

Fig. 2.



Outside of the same cover.

Extérieur de la même reliure

The Fur-cloak (Fig. 3. and 4.) from the Topkapı Sarayı Museum is a masterpiece of fur-currying and fur-tailoring. This cloak was given to Sultan Murad III. in the year 1581 by a certain Timurhan Bey. The lining of the garment is made of light grey lambskin. The same fur appears on the upturned sleeves and collar. The flesh-side of the skin, dyed coffee-brown and prepared «à la chair», forms the outside of the garment. To-day it still preserves its velvet-like smoothness. The exterior of the garment is garnished with multi-colored lambskin trimmings. The trimmings in turn are interlaced and piped with white kidskin and decorated with blue, red and yellow silk materials

A very curious and pompous effect is created by the Simsaka dress (a water carrier's dress), (Fig. 5), which was used for service in the imperial palace. It is made of stiff, heavy natural colored cow-hide and lined with cherry-colored lamb-skin. The garment is completly covered with neatly struck silver, bronze and brass mountings. The center is filled in with a large plate (23, 5 x 15 cm), carrying the badge of the seventh Janizary regiment.

Fig. 6 shows a huge travelling bag. made of red sheep-skins, which was used by members of the court for travelling purposes. Even this object of every day use is studded with large, brass nailheads which are arranged in such a way as to form artistic ornaments.

Fig. 7 reproduces a pair of top-boots which belonged to Sultan Murad III. They are made of natural colored dark goat-skin. They are richly decorated with colored goatskin ornaments fixed with silver thread. The boots. when handled, feel as if they had come direcly from the shoemaker's shop.

On Fig. 8 gloves and slippers of the XVII th and the XVI th centuries respectively are arranged. The gloves are made of chamois-leather, richly embroidered and lined with silk material. The slippers are manufactured of vegetable tanned sheepskin and decorated with silver cord and leather appliqué.

On Fig. 9 we see a huge shield, more than 1 m long, made of crocodile leather. It is probably very old, but its exact date cannot be fixed.

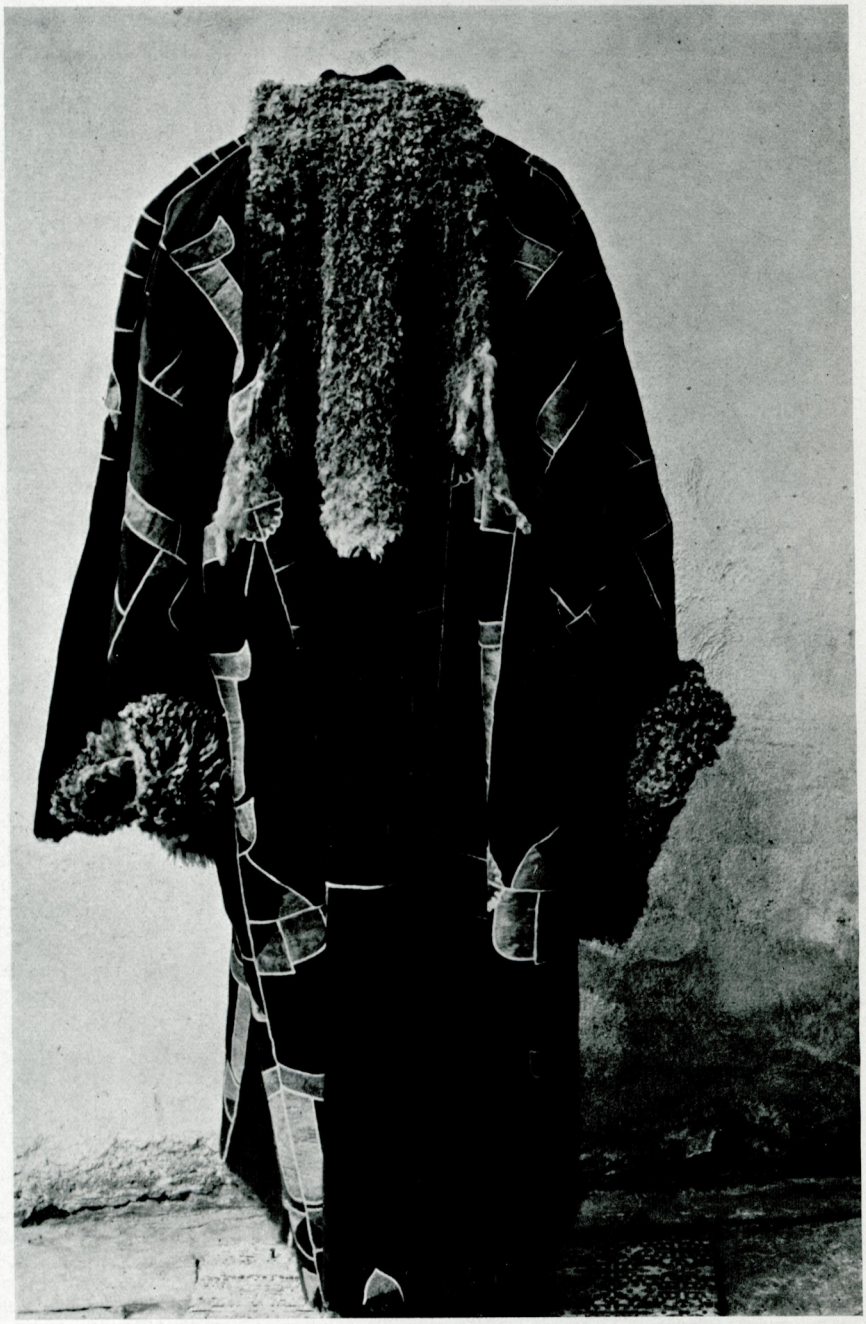
The shield reproduced on Fig 10 seemed to be made of reptile leather as well, but when examined with a pocket lens by kind permission of the Director of the Army Museum, it became clear, that the shield was manufactured of ordinary buffalo-hide prepared in such a subtle way as to create the impression of reptile leather. The buffalo-hide had been treated with an astonishing standard of craftsmanship for so early a period as the beginning of the XVI th century, and had been made to resemble a reptile skin by a process we would now call in modern language «artificial graining.»

Fig. 3.

Fur cloak of Murad III. XVI th century. (Topkapı Saray Museum).

Torge de fourrure de Murad III. XVI e siècle. (Musée de Topkapı Saray, Istanbul.)

Fig. 4.



Backview of the same cloak.

Le dos de la même torge.

Simsaka dress particularly used by the water-carriers of the palace. End of the XVIII th century. (Topkapı Saray Museum, Istanbul)

Fig. 5.

Vêtement de Simsaka, porté par les porteurs d'eau au palais. Fin du XVIII e siècle. (Musée de Topkapı Saray, Istanbul).

Travelling bag. XVIII th century.
(Topkapı Saray Museum. Istanbul.)

Fig 6.

Sacoche, XVIII e siècle (Musée de Topkapı Saray)

Fig. 7.

Boots of Sultan Murad III. Beginning of the XVI th century.
(Topkapı Saray Museum).

Bottes du Sultan Murad III. Commencement du XVI e siècle.
(Musée de Topkapı Saray)

Fig. 8.

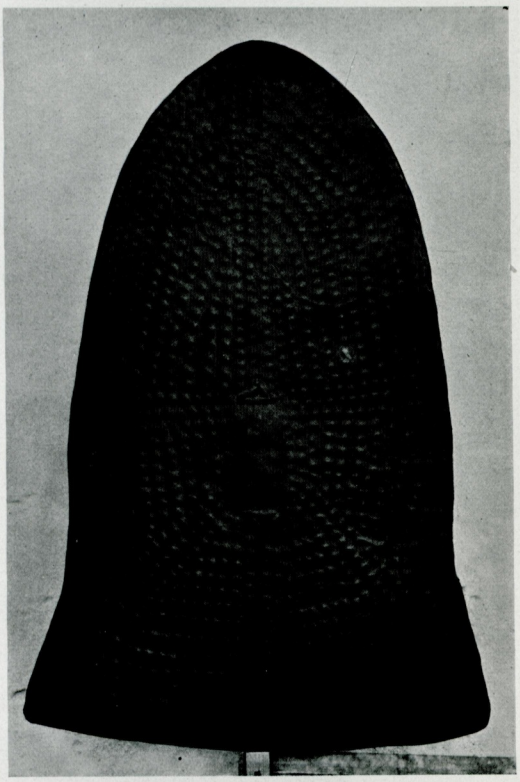
Gloves of chamois Leather. Beginning of the XVII th century and
Shoes of tanned leather, XVI th century.
(Topkapı Saray Musée)

Gants en cuir de chamois, Commencement du XVII e et souliers en cuir tanné, XVI e siècle.
(Musée de Topkapı Saray)

Shield made of real Crocodile leather.
(Military Museum, Istanbul)

Fig. 9.

Bouclier fait en peau de crocodile (Musée militaire, Istanbul).



Shield made of water buffalo leather imitation of reptile leather. Beginning of the XVI th century.
(Military Museum.)

Fig. 10.

Bouclier fait en peau de buffle en imitation de la peau de reptile. Commencement du XVI e siècle.
(Musée militaire, Istanbul ,

LES HISTORIENS TURCS:

La Bataille de Mohacz

İbrahim PEÇEVİ

İbrahim Peçevi, un des grands historiens turcs, naquit en 1574 à Fünfkirchen, Hongrie (en hongrois Pecs, d'où son surnom), d'un père dont les ancêtres s'étaient fixés en Bosnie puis en Hongrie et d'une mère appartenant à la famille des Sokollu. Il fut élevé, orphelin de bonne heure, par son oncle Ferhat pacha, gouverneur de Buda. Après un stage dans l'armée, il entra dans la carrière administrative, fut, entre autres, sous-gouverneur de Stuhlverssenburg et receveur général de Temesvar. Retiré à Buda ou à Pecs, il y rédigea son Histoire, et mourut aux environs de 1650. Le passage ci-après est une relation de la bataille de Mohacz, qui eut lieu en 1556.

La nuit de la traversée de la Drave, les troupes firent une illumination de cierges, et ce fut comme si les étoiles des sept cieux s'étaient rassemblées.

De là, Küçük Ali ayant été chargé des renseignements et des combats d'escarmouche et Husrev bey préposé à l'arrière garde, l'armée s'ébranla sur la plaine de Mohacz avec, en tête, le Grand Vizir que suivaient les fantassins de Roumélie, cent cinquante canons de siège et deux mille janissaires, puis la file des troupes de chaque Sandjak; ensuite venait Sa Majesté le Sultan, portant trois aigrettes à son chef sacré, et escorté de la masse houleuse de ses soldats. Sa Majesté, parvenue devant le monticule dit Hünkârtepesi (Colline du Sultan) desendit de cheval et gravit la côte à pied, puis s'assit sur un trône. Le monticule, assez abrupt, était difficile à escalader. Lorsque feu Ibrahim Pacha, ayant disposé les régiments de Roumélie, se présenta devant le Sultan, Sa Majesté ordonna de convoquer les chefs militaires des frontières pour les réunir en conseil. Des estafettes portèrent l'ordre impérial.

Husrev bey, arrivé le premier, fut invité à se rendre sur le monticule, où Ibrahim Pacha, debout avec les autres Vizirs, lui adressa la parole en ces termes:

— "Vous-êtes les Beys des marches de l'Empire. Sa Majesté vous consultera. Voici la plaine de Mohacz. Il n'y a encore pas trace de l'ennemi. Quelles sont les dispositions à prendre?„

— "Sire, répondit Husrev bey, n'entreprenons rien de notre propre chef, mais demandons l'avis des vieux vétérans, riches d'expérience des postes-frontière.„

Sur ces mots, le Souverain donna l'ordre de faire venir les hommes qu'il y avait lieu de consulter. Husrev bey, de sa place appela par son nom l'un des aghas qui attendaient en bas et lui dit:

— "Va sur-le-champ mander Koca Alaybeyi. Mehmet Subaşı, Kara Osman, Adil Toca et Bulban Çeribaşı. Notre maître ordonne de tenir Conseil.„

Le messager étant parti, le héros que Husrev bey venait de désigner par le nom d'Adil Toca parut, recouvert de sa cuirasse, dûment casqué, son manteau de pluie sous le havresac, vieillard grisonnant dont les moustaches débordaient du casque. Husrev bey crut qu'il se rendait à la convocation et l'interpella:

— "Adil Toca, Sa Majesté le Sultan nous ordonne de tenir conseil.„

— "En fait de conseil, repartit l'autre, il n'y a qu'à se battre. C'est Koca Alaybeyi qui m'envoie. L'ennemi est signalé; les avant-gardes sont engagées. Venez vous mettre sous votre drapeau et débarrasser la troupe des bagages.„ Et sans plus il dirigea son cheval vers son régiment. Sur ces entrefaites, Bali bey fit annoncer de son côté que la cavalerie ennemie avait été vue dans les défilés de la plaine et ses drapeaux ça et là sur les collines.

Alerté par la hâte d'Adil Toca à rejoindre ses hommes et par les renseignements que donnait Bali bey, le Sultan descendit le monticule et monta sur son cheval, puis donna l'ordre aux régiments de se tenir à quelque distance de leurs bagages.

Lorsqu'ils virent leur gracieux Souverain prier en larmes au pied de chaque drapeau, ses mains sacrées levées

vers le ciel, les soldats descendirent de leurs montures comme les feuilles d'automne tombent à terre, se prosternèrent et versèrent de si tristes pleurs que nul ne douta qu'ils ne consentiraient à donner leur vie sur l'heure.

Puis, s'adressant aux hommes, le Grand Vizir Ibrahim Pacha leur rappela les bienfaits dont le Sultan savait combler les guerriers, fit nombre de promesses et les réconforta si bien qu'ils eurent tous hâte de se sacrifier au plus tôt.

Ibrahim pacha s'étant porté plus loin avec son régiment, Sa Majesté vint se placer au pied de son propre pavillon, et ordonna aux autres troupes de foncer comme un torrent sur l'ennemi. Le fracas des mortiers et des tambours, le bruit des fifres et des clairons, les cris, les hennisissements, le claquement des drapeaux répandirent une exaltation telle que bêtes et hommes entremêlés se mirent en marche, innombrales, et ne tardèrent pas à apercevoir les régiments ennemis. On eût dit un nuage noir chassé par une brise rapide. L'infidèle qui avançait à leur tête-certains prétendent que c'était un prêtre-avait réuni toute une masse de maudits lesquels, à la façon dont ils s'en venaient, rappelaient des sangliers frappés de fléches. Rien ne paraissait mettre obstacle à leur course, et sans prendre souci des hommes et des bêtes abattus les balles et les mortiers du régiment du Grand Vizir, ils évitèrent les canons, s'infiltrèrent dans la brèche ouverte parmi les fantassins, lorsqu'ils furent pris à revers par les troupes de Bali bey et de Husrev bey. S'étant rendu compte que celles de sa Majesté conservaient leurs positions, que les arrière-gardes et le train des équipages s'étendaient, derrière, à perte de vue comme une chaîne de montagnes, les infidèles comprirent le sort qui les attendait et crurent pouvoir se battre avec les unités qui venaient de les prendre à revers. Mais les bataillons de Roumélie eurent tôt fait de manoeuver sur les deux flancs de manière à les anéantir.

Le roi se porta en personne contre les régiments anatoliens, que vinrent appuyer les janissaires, mitraillant à bout portant l'élite des soldats ennemis. Quant à ce qu'il en resta, ils furent promptement réduits à la débandade. La défaite étant totale il ne demeurait plus d'ennemi debout à la chute du jour. Lorsque le roi en fuite eut, atteint, au bord de la plaine, le marécage dit Pont-Royal, il vit un si grand amoncellement de fuyards trépassés que les chiens eux-mêmes n'eussent pu s'y frayer un chemin. Le nombre des infidèles pourchassés et enlisés dans les marais était tel que le seul passage qu'ils pussent offrir semblait celui de l'autre monde. C'est là que le roi succomba avec tant d'autres, confiant son âme aux esprits de l'Enfer. Au retour de Sa Majesté le Sultan, on le prit pour l'ensevelir à la nécropole royale.

Le soir venu, les crieurs enjoignirent à tous de demeurer sur place. Là-dessus éclata un orage si violent que nul ne put songer à chercher sa tente ni à camper, et les hommes passèrent la nuit à s'abriter de la pluie contre leurs chevaux. A l'aube, on s'éloigna de quelques chevauchées de ce lieu infesté de cadavres d'infidèles, et l'on dressa la tente impérial amsi que celles des troupes. Un trône fut posé devant la tente du Sultan, que vinrent congratuler les vizirs, les beylerbeys, les officiers et les soldats eux-mêmes. Ibrahim pacha fut l'objet de faveurs spéciales et couronné d'une aigrette sertie de pierres précieuses. Les autres vizirs et les généraux reçurent, selon leur rang, des manteaux. Le tambour battit partout, des lettres de victoire furent expédiées dans toutes les provinces ottomanes. Et l'on saisit au profit de de l'Etat trois cents canons et mortiers ennemis, avec des munitions. .....

Sa Majesté le Sultan alla contempler le champ de bataille. Mon feu père contait que notre ancêtre Koca Alaybeyi avait l'habitude de se servir à la guerre d'une tente de feutre rouge. Elle se distinguait ainsi des autres. Comme il revenait à sa tente en compagnie d'Ibrahim pacha, le Sultan passa devant celle de mon aïeul à quelque cinquante pas de distance et le voyant saluer dit à Ibrahim pacha: "Appelle donc Koca Alaybeyi pour lui demander son avis sur ce qu'il convient de faire à présent." Et le Grand Vizir l'ayant appelé le Souverain lui fit la grâce de s'arrêter près de lui,

— "Koca Alaybeyi, lui dit Ibrahim pacha, notre Maître a remporté la victoire. il voudrait savoir quelle suite tu conseilles d'y donner.„

— "Hâtons-nous, ô mon souverain, répondit l'autre, de détruire jusqu'aux marcassins dans l'antre du sanglier.„ Le Sultan sourit, et lui fit don d'un sac de pièces d'or. Puis, les razzieurs recurent l'autorisation d'opérer .....

On passa trois jours dans la plaine de Mohacz, où des préparatifs furent faits. Le quatre du mois, le Grand Vizir se mit en route avec ses troupes pour rejoindre l'étape prochaine Le lendemain alors que le Sultan et le reste de l'armée se mettaient en marche, deux émissaires de l'ennimi se présentèrent, porteurs des clés de Bude et de Pesh, et demandèrent l'aman, ce qui leur fut accordé. Après quoi on adjoignit une garde aux émissaires. A l'arrivée dans la plaine de Bude, on vit les habitants, hommes et femmes, venir se prosterner. Nul ne fut atteint dans son honneur, ses biens ni sa vie.

Le jour d'après, le Souverain s'en fut visiter la citadelle. Le trésor et les biens du roi furent saisis. On organisa des banquets et des réceptions qui se succédèrent dix jours durant. Danseurs, musiciens et favoris reçurent des cadeaux. Ceux des infidèles ou des juifs qui avaient demandé l'aman et exprimé le désir de partir furent embarqués par milliers avec leurs femmes et enfants. La plupart fut installée à Yedikulé, certains des juifs envoyés à Salonique, d'autres ailleurs. On entassa sur les vaisseaux encore bien des choses inconnues dans les pays d'Osman. II existe trois statues en dehors de la citadelle. La plus grande est, dit-on, celle d'un roi qui régna un temps sur tous les infidèles; et les deux suivantes, plus petites, représentaient ses fils qui régnèrent après lui. Les statues furent transportées à Istanbul pour être exposées à la vue du peuple. On les posa à At Meydanı, sur des socles de pierre, où le public les considéra avec admiration. C'est à leur sujet que feu Figanî composa le vers suivant, qui lui valut le gibet:

Dü Ibrahim âmed bedeyri Cihan (I)

Deux grands chandeliers, travaillés avec art, furent placés à droite et à gauche du m i h r a b d'Aya Sofya, et gravés de chronogrammes.

La construction du pont étant achevée le dixième jour, on passa à Pesth.

(I) Vers persan, dont le sens: "Deux Ibrahim s'en sont venus au monastère du Monde„ est une allusion à l'accusation d'irréligion portée contre Ibrahim pacha, le grand Vizir.

the ETIBANK

The Eti Bank, established in 1935 to deal with mining and power developments such as rational exploitation of various mines of the country through the State management and the constructino of electrical power stations, is an economic State organization having a juridical personality subject to the stipulations of Civil Law. At present, coal, lignite, chromium iron, copper and sulphur mines are being exploited by the mining works connected with the Eti Bank.

The nominal capital of the Eti Bank was 20 million T. liras when the Bank was first established. This was increased to 100 million T. liras in 1942 and ultimately to 150 millions in 1946.

The functions of the Eti Bank can be divided into two categories:

a) Mining

b) Erection of electrical power stations

These activities created new moves in the social and economic developments in Turkey and improved the completed. These enterprises are to be organized as conditions of working, living and earning of the people in various parts of the country.

In the Eti Bank exploitations, which occupy an important place among the economical enterprises in this country from the view point of the number of workers and social organizations, about 40 thousand workers and 3500 officials and employees are working. In addition to their normal wages the mine workers are given free of any charge bread, food, clotning. lodging and their social and cultural requirements. are also satistıed,

The general management and the main offices of the Eti Bank are situated in Ankara. The exploitations and other enterprises of the Bank are divided into three groups:

a) Exploitations having juridical personality and limited liability, the capital of which is deposited by the Eti Bank.

b) Enterprises the equipment of which is not yet

exploitations having juridical personality and limited liability when they are ready for operation.

e) Other organizations in which the Bank has a partnership,

The exploitations of the Eti Bank provide an important part of the mine production in Turkey. The entire production of coal, iron ore and copper is handled by the Bank. 80 % of the lignite production, 57 % of chromium and 91 % of sulphur are provided by the exploitations of the Bank.

The Exploitations of the Eti Bank

The exploitations of the Bank are the following:

1 — (The Ereğli Coal Exploitation)
2 — (The Western Lignites Exploitation)
3 — (The Eastern Chromium Exploitation)
4 — (The Divrik Iron Ore Exploitation)
5 — (The Copper Exploitations of Turkey)
6 — (The Keçiborlu Sulphur Exploitation)
7 — (The Office for the Sale, and Distribution of Coal)

The Enterprises of the Eti Bank

The enterprises of the Eti Bank are the following:

1 — (The Lead Mines of Bolkardağ-Keban)
2 — (The Çatalağzı Electric Power Station)

The following are the establishments in which the Eti Bank has a partnership:

1 — (The Turkish Insurance Co. Inc. of Ankara)
2 — (The Turkish People's Bank Co. Inc.)

THE Ereğli Coal Exploitation

The production of our Zonguldak-Ereğli Coal Basin situated along the Black Sea shores, is developing continuously and increasing every year. The output of the Basin which amounted to 597,000 tons in 1923, the year of the proclamation of the Turkish Republic, increased to 3,830,245 tons in 1946.

In view of the coal requirements of Turkey and of the future increase in the demand for this item, a programme has been planned to increase the yearly output to 7 million tons by putting up numerous new installations.

The production of coal, expressed as run o' mine, in recent years is shown below:

1938	2,588,457	
1939	2,696,357	
1940	3,019,397	
1941	3,019,626	
1942	2,509,614	
1943	3,162,605	
1944	3,554,279	
1945	3,718,772	
1946	3,830,245	tons

30 % of the coke requirements of Turkey are met by the Semi-Coke Plant at Zonguldak, connected to the management of the Ereğli Coal Exploitation. The balance of this amount is supplied by the Karabük Works and various gas works.

The coke and briquette (made of compressed coal dust) production of the Zonguldak Plant in recent years is shown below:

	Coke	Briquette
1938	68,338	36,500
1939	58,777	14,013
1940	59,964	24,497
1941	57,885	28,471
1942	55,230	21,950
1943	47,577	30,608
1944	49,425	34,776
1945	60,833	24,025
1946	43,883 tons	12,572 tons

The Western Lignites Exploitation

One of the items of underground riches frequently encountered with in Turkey, is no doubt lignite.

The lignite production of Turkey in 1946 was 604,000 tons. The lignite mines situated at Soma, Tavşanlı and Değirmisaz in Western Anatolia are exploited by the Garp Linyitleri İşletmesi (Western Lignites Exploitation), connected to the Eti Bank.

The production of this Exploitation in recent years is shown below:

1938	76,064
1939	91,693
1940	149,256
1941	176,789
1942	266,150
1943	419,659
1944	531,814
1945	523,194
1946	460,134 tons

The Eastern Chromium Explotiation

The Turkish soil is also rich with regard to chromium ore. The yearly output of chromium ore in Turkey is between 150 and 200 thousand tons. The Eastern Chromium Exploitation of the Eti Bank operating the chromium mine situated near the village of Guleman at Maden, Elâzıg, furnishes an important part of the total chromium production of Turkey.

Chromium ore produced in this exploitation is of very good quality with a minimum chromium content of 48 %.

The rock chromium ore produced by The Eastern Chromium Exploitation in recent years is shown below:

1938	95,010
1939	105,067
1940	92,123
1941	63,596
1942	31,165
1943	60,030
1944	67,864
1945	69,869
1946	51,209 tons

The Divrik Iron Ore Exploitation

The Iron Ore Exploitation situated near the town of Divrik in the Province of Sivas was put up in 1938 by the Eti Bank.

The yearly iron ore production of this exploitation beginning from 1938 is shown below:

1938	72,898	
1939	231,316	
1940	130,337	
1941	60.754	
1942	19.044	
1943	91,751	
1944	90,430	
1945	125,708	
1946	112,210	tons

The Copper Exploitations of Turkey

The Ergani Copper Exploitation situated at Maden in the Province of Elâzıg started producing copper in 1939.

Another copper exploitation is the Murgul Copper Mine now being put up at Borçka in the Province of Artvin It is expected that a yearly average of 12.000 tons of metallic copper will be extracted from this mine which will start operating in a few years.

The blister and refined copper production of Turkey since 1938 are shown below:

1938	2,240	—	2,240	
1939	6,736	—	6,736	,
1940	6,678	2,076	8,754	
1941	9,597	910	10,507	
1942	6,052	2,205	8,257	
1943	7,525	2,205	9,730	
1944	11,050	—	11,050	
1945	7,953	1,895	9,848	
1946	10,050	—	10,050	tons

The Keçiburlu Sulphur Exploitation

The sulphur produced by the Sulphur Exploitation situated near the village of Keçiburlu in the Province of Isparta is used up entirely in Turkey for agricultural and industrial purposes.

The Sulphur produced since 1938 is shown below:

1938	3,806	
1939	815	
1940	3,440	
1941	1,951	
1942	2,617	
1943	3,079	
1944	3,327	
1945	3,779	
1946	2,749	tons

Activities of the Eti Bank in connection with Power

The sixteen electrical power plants belonging to the Eti Bank exploitations today, supply the power Required by the mines and also assist in the illumination of neighbouring villages and towns. The construction of large reginoal power stations has also begun for the first time in Turkey.

The first of these stations, which will operate on coal, lignite or water power to provide for the illumination and power requirements in Turkey, namely, the Çatalağzı Steam Power Station, will burn mixed coal and will start running in 1948.

Abrief description of this station and others to be installed in the next few years is given below:

1— The Çatalağzı Electric Power Station

The Çatalağzı Electric Power Station being installed at the present at a distance of 10 kms. from Zonguldak will supply power to the coal mines and to the Karabük Iron and Steel Works.

The station comprises three boilers, three turbo-alternator units of 20,000 KW. each and three transformers of 25,000 KVA. each. The total capacity of the Station will be 60,000 KW. initially and will be increased to 120,000 KW. in the future. The power generated in the station will be transmitted by means of overhead lines of 66 KW. to transformer sub-stations from where it will be distributed Mixed coal of 3600-4200 cal/kg. low calorific value and of very little commercial value will be burnt in the station The yearly production of energy in this station will be 250 million KWh. and approximately 300 thousand tons of mixed coal will be burnt.

2 — The Tunçilek Power Station

This station for the erection of which preparatıons have already begun will supply electrical power to the Tunçbilek Lignite Mines, to the Nitrogen industries to be installed in the same region, to the İzmit cellulose industries and to the city of Istanbul.

There will be six boilers, three turbo-alternator units of 20,000 KW. each and three transformers of 25,000 KVA. each in the station.

It will be possible to increase the capacity of the station to 80,000 KW. in the future. An important part of the power generated in the station will be carried by high tension overhead transmission lines to transformer sub-stations to be put up at İzmit and İstanbul where it will be distributed.

Lignite of 2850-3400 cal./kg. low calorific value will be burnt at the station. The yearly production of energy in this station will amount to 250-300 million KWh. and approximately 300-400 thousand tons of lignite will be burnt.

3 — The Çağlayık Hydraulic Power Station

Preparations have begun for the erection of this power station which is to be located on the River Sakarya between the points where the Porsuk and Ankara streams join that river. This station will supply power to Ankara and Kırıkkale. The capacity of the station wil be 36,900 KW. and the energy output will amount to 100 million KWh. in dry years and 150 millions in wet years.

4 — The Kadıncık Hydraulic Power Plant

Steps have been taken to install a hydraulic power station on the Kadıncık stream, at a distance of 20 kms. from Tarsus, to supply power to the Çukurova region and especially to towns such as Adana, Mersin and Tarsus.

This station will also make it possible to run the Yenice-Ulukışla and Mersin-Adana railways by electricity.

At the Kadıncık hydraulic station there will be installed hydraulic turbo-alternator units of 7200 KW. each. The power generated in the station will be transmitted by means of high tension overhead lines to Adana, Tarsus and Mersin.

100-150million KWh. of energy will be produced at the Kadıncık hydraulic power station per year.

In addition to the power stations mentioned above, one of the stations being contemplated at the present is the Sarıyar hydraulic power station of a total capacity of 57,000 KW. This station will be put up on the river Sarıyar 60 kms. downstream from the Çağlayık development. There will be installed three units of 25,000 KW. each at the Sarıyar Station which is expected to produce 330 million KWh. of energy in dry years and 440 million in wet years. Power will be transmitted by means of high tension overhead lines from this station to İstanbul, İzmit and Eskişehir.

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III

Le Coin du Philatéliste

The Stamp Collector's Corner

IV

Espérant être agréables aux amateurs de timbres-poste, nous instituons ici une rubrique où seront décrites et commentées à mesure qu'elles paraîtront, les nouveautés philatéliques turques.

Hoping to be of service to the Stamp lovers all over the world, we propose to discuss and describe in this «Corner» all the philatelic novelties of Turkey, as soon as they appear.

1 — La série du timbre commémoratif de la Foire internationale d'Izmir, de 1947, est destinée à faire connaître au monde cette institution. Les timbres représentant la ville d'Izmir et les pylones qui décorent la Porte de Lausanne de la Foire, ainsi qu'une colombe tenant dans son bec un ruban qui porte les couleurs nationales des pays participants. Voici les valeurs, couleurs et tirages des timbres de ladite série:

Valeurs	Couleurs	Triages
15 kuruş	violet et mauve	1.000.000
20 »	bleu clair et bleu foncé	250.000
30 »	Sépia et noir fumée	500.000
1 livre turque	olive et vert d'eau	260.000

Dimensions des timbres : 24X29 mm.

Nombre des dentelures : 11 1/2

Date de la mise en vente: ler septembre, pour une période illimitée.

1 — The commemorative series of the Izmir Fair of 1947 aims at spreading knowledge of this institution. The stamps represent the town of Izmir and the pylones decorating the Lausanne Portal to the Fair, with a dove holding in its bill a ribbon bearing the flags of the participating countries.

The values, colours and numbers of the series are given below:

Values	Hues	Numbers
15 kuruş	violet and mauve	1.000.000
20 »	light blue and dark blue	250.000
30 »	specia and smoke black	500.000
1 Turkish Lira	olive and water green	250.000

Size of stamps : 24X29 mm.

Number of ornamental identations :11 1/2

Put on sale : 1 st September, without any time limit.

2 — La série commémorative du 25 e anniversaire de la «Bataille du Commandant en Chef», reproduit les photos contemporaines de la victoire, d'Atatürk et du président Inönü, lequel commandait alors le front occidental, et celle du monument d'Afyon, qui commémore ledit événement. Les photos furent prises par Etem Tem, Photographe à Yenişehir-Ankara.

Voici les valeurs, couleurs vignettes et tirages des timbres de ladite série:

Valeurs	Couleurs	Vignettes	Tirages
10 kuruş	sépia foncé et sépia clair	Monument d'Afyon (a)	500.000
15 »	mauve et gris	Inönü (b)	7.500.000
20 »	bleu et gris	Atatürk (c)	750.000
30 »	gris-vert et gris	Monument d'Afyon (a)	500.000
60 »	kaki et jaune	Inönü (b)	500.000
1 livre turque	vert et gris	Atatürk (c)	250.000

Les dimensions et les dentelures de ces timbres sont les mêmes que celles de la Foire d'Izmir de 1947. Ils furent mis en vente le 30 août 1947, et la vente se poursuivra jusqu'à épuisement des stocks.

3 — La série commémorative du «Congrès International du Raisin, du jus de Raisin et du Vin» qui s'est réunie le 2 octobre 1947 au Chalet de Yıldız à Istanbul, représente la silhouette d'Istanbul avec un ruban portant la devise «Üzüm ve Şarap Kongresi, Istanbul 1947» (Congrès du Raisin et du Vin,Istanbul, 1947), et les drapeaux des pays participants. La vignette a été préparée par le ministère des Douanes et Monopoles.

Voici les valeurs, couleurs et tirages des timbres de ladite série:

Valeurs	Couleurs	Tirages
60 »	sépia	200.000
20 »	bleu	200.000
15 kuruş	mauve	200.000

Dimensions : 26X41 mm.

Nombre des dentelures: comme les séries précédentes.

Tandis que les deux séries précédentes étaient préparées en feuilles de cent timbres chacune, les feuilles de la dernière série n'ont que 50 timbres chacune.

Cette série a été mise en vente le 2 octobre 1947, jour de l'ouverture du Congrès et y sera maintenue jusqu'à épuisement des stocks.

4 — La Série commémorative des «Conférences Ferroviaires Internationales» a été préparée à l'occasion de la Conférence Internationale des Horaires et Grands Express, réunie le 9 octobre 1947, au chalet de Yıldız, à Istanbul.

Les timbres portent la silhouette d'Istanbul et un train en marche, vignette préparée par la Direction générale de l'Administration des Chemins de fer de l'Etat et des ports.

Voici les valeurs, couleurs et triages des timbres de ladite série:

Valeurs	Couleurs	Tirages
15 kuruş	mauve	150.000
20 »	bleu	150.000
60 »	olive	150.000

Dimensions et dentelures identiques à celles des timbres de la série précédente.

Cette série a été mise en vente le 9 octobre 1947; la durée de la vente n'a pas été limitée.

2 — The series commemorating the 25 th anniversary of the «Battle of the Commander in Chief» renroduces snapshots, taken at the time of the battle, of Atatürk and President Inönü, who was at that time commander in Chief of the Western front, and of the Afyon Monument also commemorating this event. The pictures were supplied by Etem Tem, a photographer at Ankara-Yenişehir.

The values, colours vignettes and numbers of the series are given below:

Values	Hues	Vignettes	Numbers
10 kuruş	dark sepia and light sepia	Afyon Monument	500.000
15 »	mauve and grey	Inönü	7.500.000
20 »	blue and grey	Atatürk	750.000
30 »	greyish-green and grey	Afyon Monument	500.000
60 »	khaki and yellow	Inönü	500.000
1 Turkish Lira	green and grey	Atatürk	250.000

The size and indentations are the same as those of the 1947 Izmir Fair series. They were put on sale on August 30 th, 1947 and will be kept on sale until sold out.

3 — The series commemorating the «InternationalCongress of Grapes, Grape juice and wine», which assembled October 2 nd, 1947 at the Chalet of Yıldız in Istanbul, represents the silhoutte of Istanbul with a ribbon bearing the words «Üzüm ve Şarap Kongresi, Istanbul, 1947» (Congress of Grapes and Wine, Istanbul 1947) and the flaga of the participating countries. countries.

The vignette was prepared by the ministry of Customs and Monopolies.

Here are the values, hues and numbers of this series:

Values	Hues	Numbers
15 kuruş	mauve	200.000
20 »	blue	200.000
60 »	sepia	200.000

Size: 26X41 mm; number of ornamental indentations, as preceding series.

Whereas the two preceding series were prepared in leaves of one hundred stamps each, the leaves of the last series comprised only 50 each.

This series was put on sale on the 2 nd of October, 1947, the opening of the Congress and the sales will be continued until exhaustion of the stocks.

4 — The series commemorating the «International Railway Conferences» was prepared on the occasion of the International Conference of Times tables and Great Expresses, which assembled on October 9 th, 1947, at the Yıldız Chalet in Istanbul.

The stamps show the silhouette of Istanbul with a train in motion, which vignette was prepared by the Direction General of the Administration of the State Railways and Ports.

Here are the values, hues and numbers of the stamps concerned:

Values	Hues	Numbers
15 kuruş	mauve	150.000
20 »	blue	150.000
60 »	olive	150.000

Size and indentations as those of the above serie.

The stamps were put on sale October 9 th, 1947. Period of sale unlimited.

La Turquie: Pays de soleil de beauté et d'histoire

Bafra is famous for its apples

Bafra est renommée pour ses pommes

Two views of Samsun, one of the many beauty spots of Turkey.

Deux vues de Samsun, un des plus beaux coins de la Turquie

Samsun ne brille pas seulement par la beauté de son site, mais aussi par la splendeur de son architecture.

Samsun shines not only through it swonderful site, but also through its fine buildings.

La mer Noire, même par beau temps, ne cesse jamais d'écumer...

The Black Sea, even in fine weather, never stops foaming...

mais les rivières qui s'y jettent sont calmes et fécondes.

but the rivers that fall into it are calm and fertile.

Jeunes filles de Bafra manipulant les feuilles du tabac turc de réputation mondiale.

Young girls of Bafra handling the leaves of the world - famous Turkish tobacco.

Une famille de Bafra
dans son champ de tabac

A family from Bafra
in their tobacco field

Le séchage des feuilles de tabac

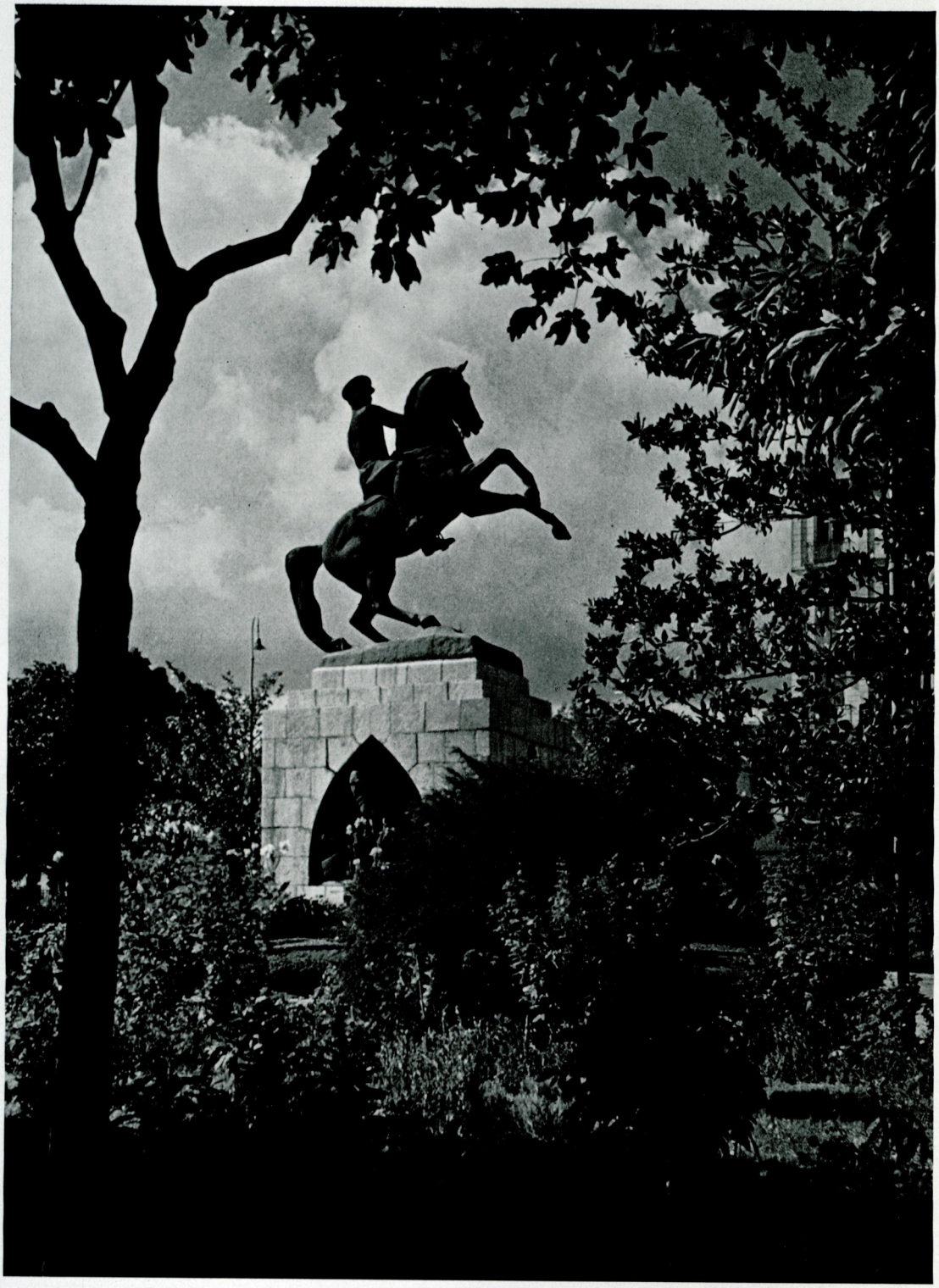
The drying of the tobacco leaves

Qu'il est doux le tabac
que mon champ a produit!

Sweet is the tobacco that
was grown in my own field!

Empaquetage des
cigarettes

Packing of cigarettes

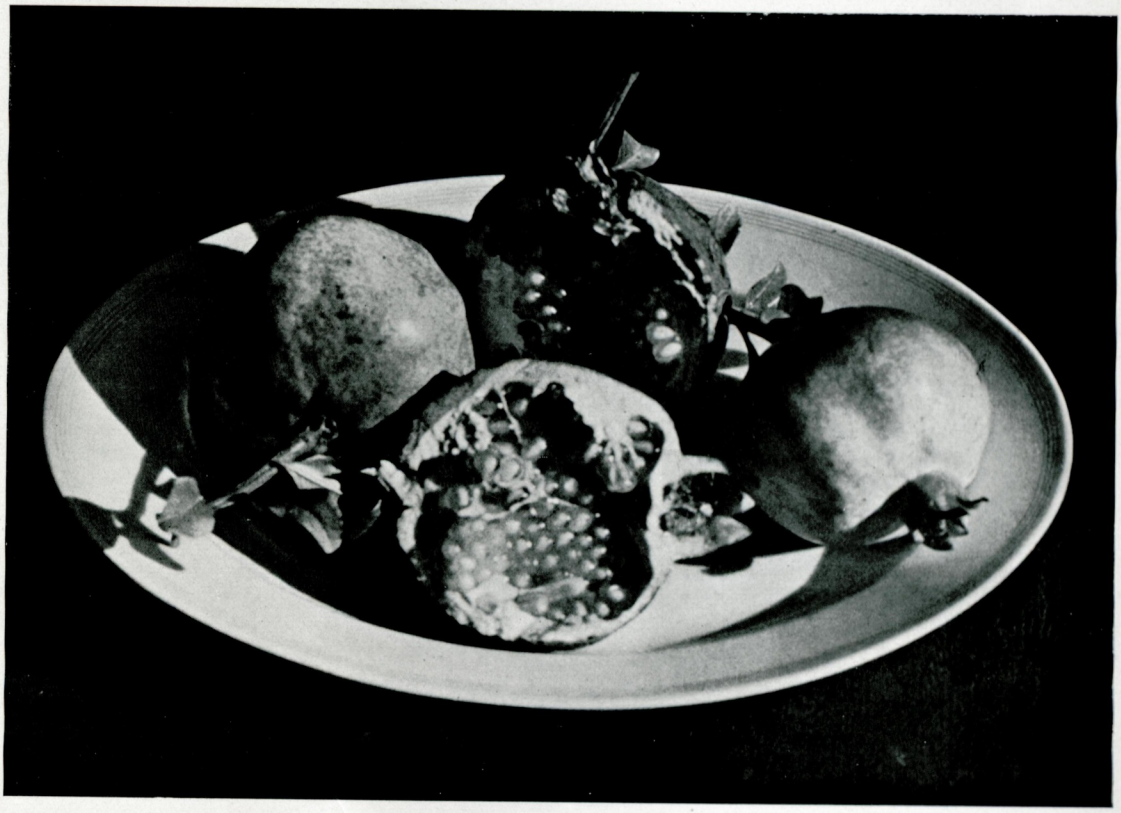


Statue commémorant le débarquement d'Atatürk à Samsun, point de départ de la rénovation turque.

Statue commemorating Atatürk's landing in Samsun, which marked the beginning of the Turkish Renovation

Jeune fille dans un verger

A young girl in an orchard



Les rives de la mer Noire sont fertiles en fruits de tonte espèce.

The Black Sea coast yields plenty of fruit of many kinds.

Les jeunes ouvrières turques sont diligentes et soigneuses.

The young girl workers of Turkey do quick and neat work.

Le bourg de Çarşamba est une perle de la région de la mer Noire à laquelle ce numéro de la Turquie Kémaliste est consacré. Dans nos prochains numéros nous présenterons d'autres régions de la Turquie.

The borough of Çarşamba is a jewel of the Black Sea region, to which this number of «La Turquie Kémaliste» is devoted In our Subsequent numbers we shall present other regions of Turkey.

Un coin de la côte près de Samsun.

A view of the coast near Samsun.

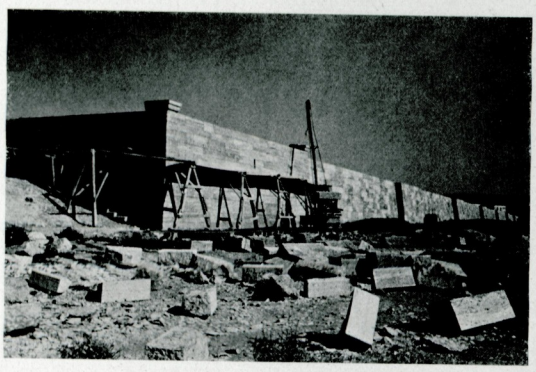
Vue du pont de Çarşamba

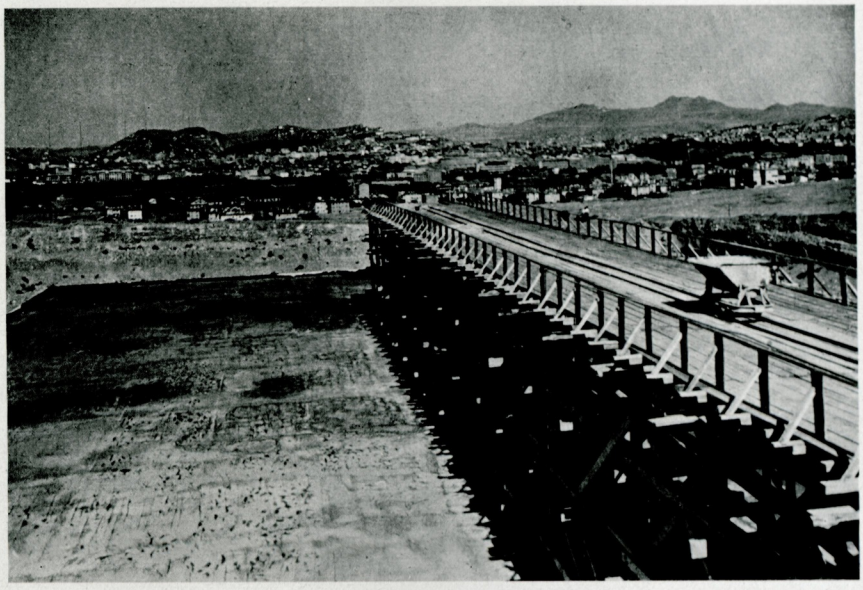
A view of the bridge of Çarşamba

La Turquie Construit

Ankara élève à Atatürk un mausolée digne de lui

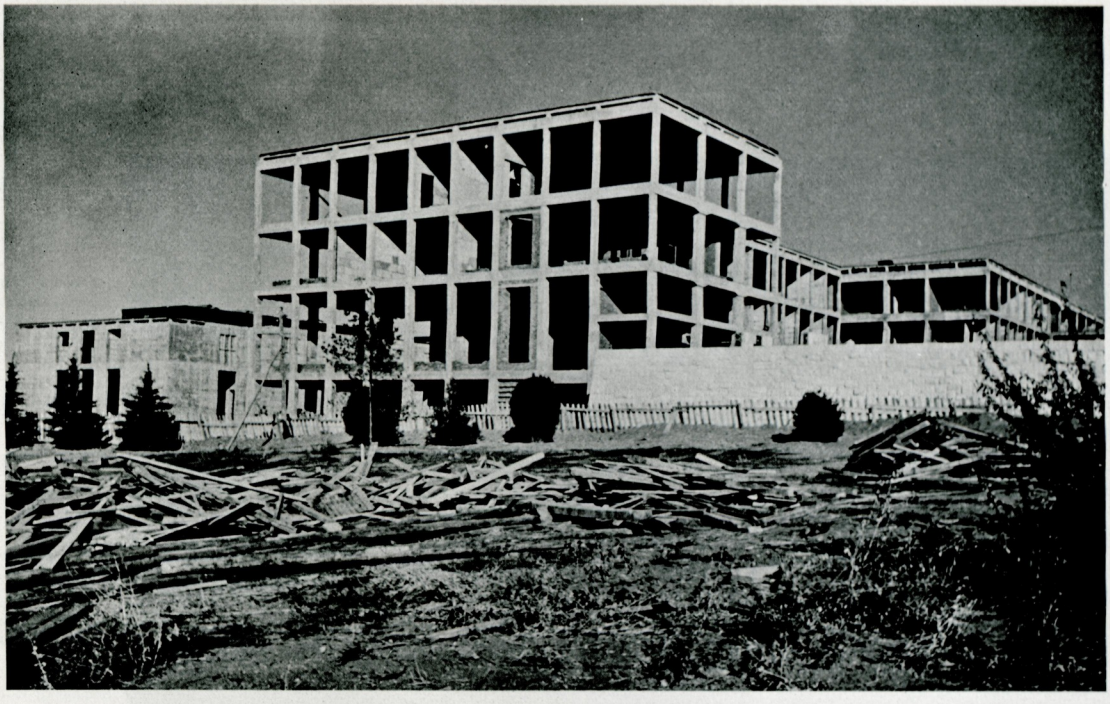
Ankara is building for Atatürk a mausoleum worthy of his greatness.

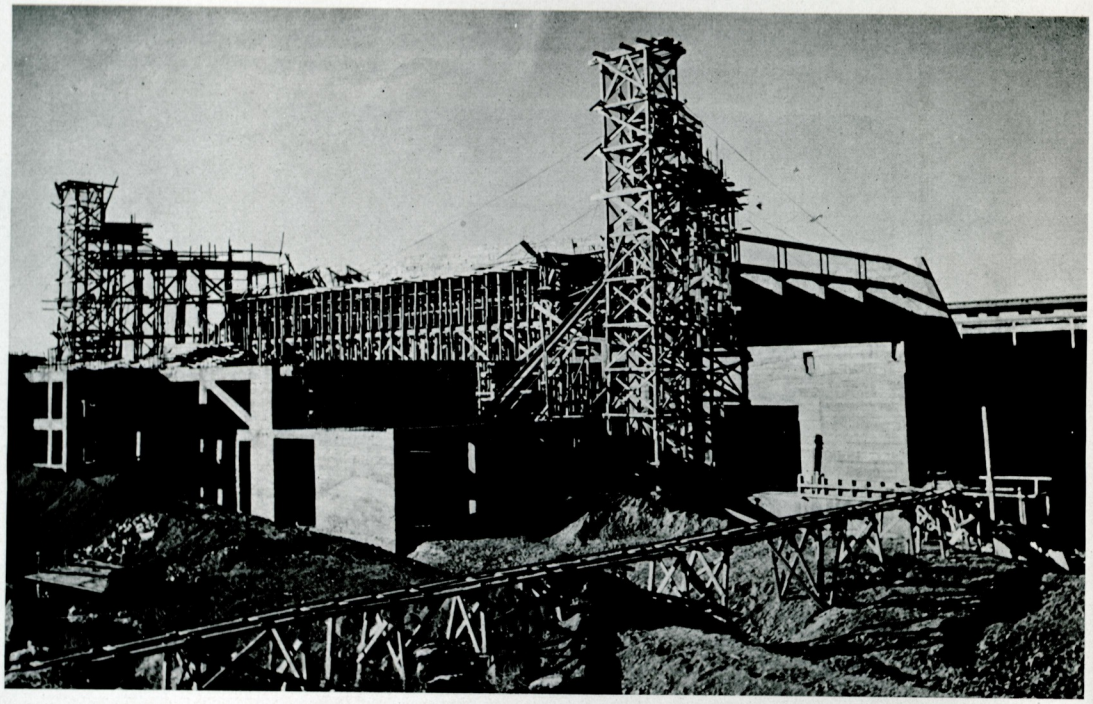




La capitale de la Turquie nouvelle sera dotée d'un nouveau et grandiose Parlement

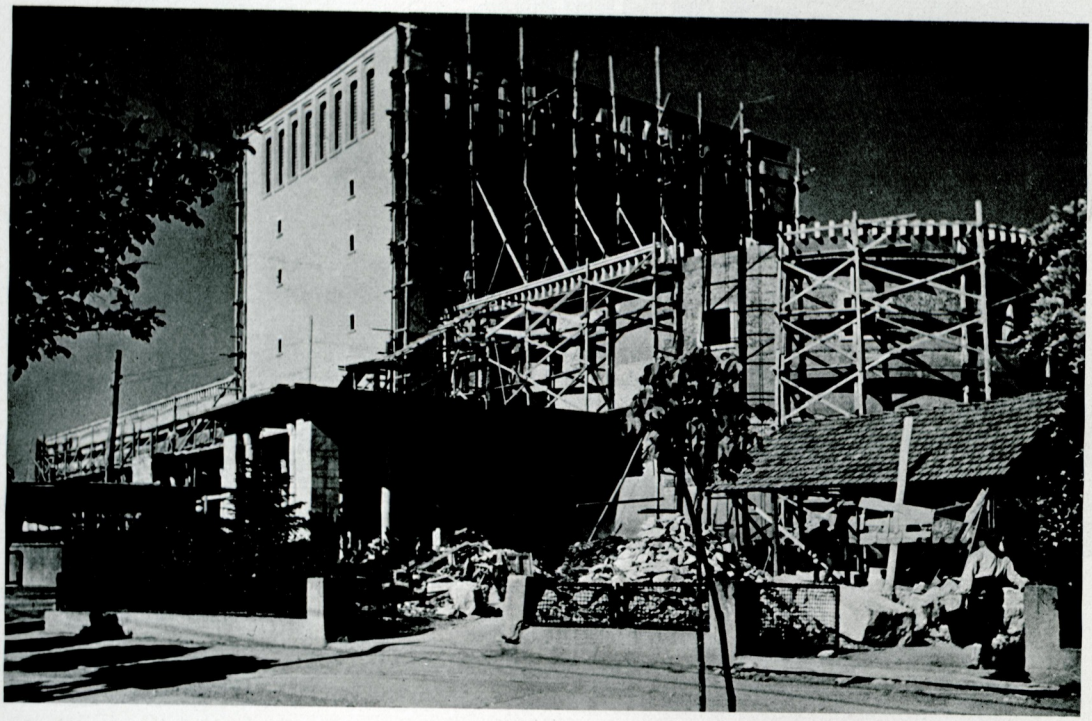
The capital of the new Turkey will Boast a new and Stately Parliament building.





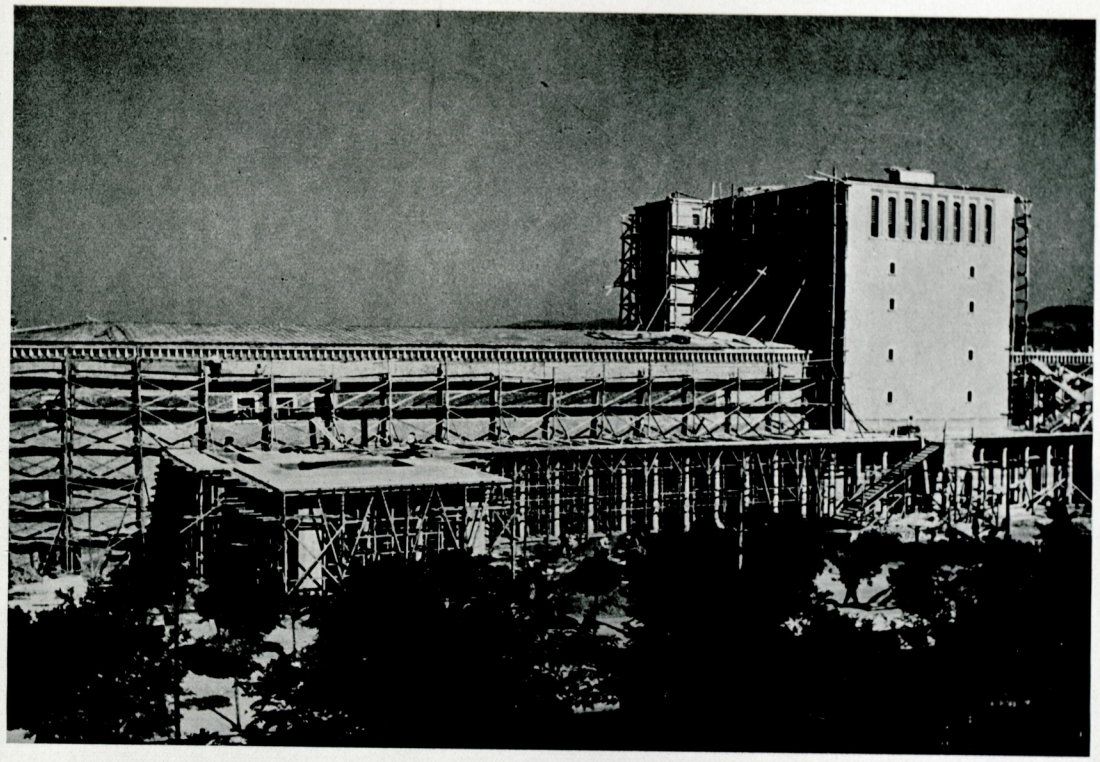
Le nouveau palais du Parlement sera achevé d'ici deux ans.

The new Parliament building will be completed in two tears time.



L'ancien Palais des Expositions d'Ankara se métamorphose en Opéra...

The Former Exhibition House in Ankara is being Transformed into an Opera House..



La transformation, qui s'est poursuivie à une allure fébrile pendant les mois et'été, tunche à sa fin.

The transformation which progressed at an accelerated pace during the summer months, nears its end.

Le nouvel Opéra sera inauguré le jour de l'an 1948 avec un programme riche et varié

The new Opera House is to be inaugurated on New Year's Day 1948 with a rich and varied programme.

Vue de la citadelle d'Ankara, prise du Parc de Jeunesse, récemment aménagé

A view of the citadel of Ankara from the Park of Youth, which was newly laid out.

L'IMPRIMERIE D'ETAT
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Ankara